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# Language Learning

*A Quarterly Journal of Applied Linguistics*

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# Language Learning

*A Quarterly Journal of Applied Linguistics*

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## EDITORIAL

### A PRIME SOURCE OF STUDENT ERRORS

STUDENTS OFTEN feel that their fellow students' errors cause their own errors. Some even wish for a place where all the teaching caters to their particular linguistic difficulties but where there are no other foreign students to spoil their new language. The incongruity of a staff of expert language teachers working full time for only one student does not seem to discourage these few. When the

fellow students speak a language other than their own, fear of contamination becomes even greater, because their errors can then be more easily detected.

The case of Robert, however, will support the thesis that the student himself is the source of his errors and that actually his speech cannot be easily contaminated. Robert's native language was French. He studied English while living in a house with twenty-one Spanish-speaking students and three English-speaking teacher-informants. Even though he attributed his mistakes to the "bad" English of the Spanish-speakers, I was never aware that he made a single error of the Spanish type during the six months he lived there. During this period he acquired a very satisfactory command of English, and whatever foreign trace remained was unmistakably French. Two things seem clear in Robert's case: (1) since his errors were typically French and he came in contact with no other French speakers during the learning period, he was the source of his own errors, and (2) any influence of the Spanish-type "bad" English of his fellow students was imperceptible.

A considerable number of Portuguese-speaking students from Brazil who from time to time have lived at the same house while studying English invariably showed the same tenacity in clinging to Portuguese-type errors and the same immunity toward Spanish-type errors.

Another pertinent case concerns an Iranian student in the same surroundings. Besides the usual share of Iranian-induced distortions which made his English distinctively different, he made an error one day which we had until then considered typically Spanish. He was pronouncing a vowel before initial *st* and *sp*—thus saying *Espanish*, *espeak* much like the Spanish speakers, instead of saying *Spanish*, *speak*. Immediately two possibilities arose: either (1) *sp* and *st* did occur in initial position in Iranian, in which case the prefixing of a vowel would seem to result from contamination from the Spanish speakers, or (2) *sp* and *st* did not occur initially in Iranian, in which case the error was a result of the student's native language habits. It was discovered that *sp* and *st* do not occur in initial position in Iranian. Once more the student's native language and the habits its use implies were the prime source of his errors in the foreign language.

The belief in easy contamination cannot reasonably be defended. It may be argued that children learn the dialect of their parents by contamination, so to speak, or that identical twins brought up in different linguistic communities will learn entirely different languages. It may be said then that language learning is the result of imitation, and that "errors" as well as acceptable forms will be imitated. The fact remains, however, that children do not have a set of language habits when they learn their first language whereas adults learning a foreign language already possess a highly developed system of habits in their own language.

So strong is the force of native speech habits and so systematic their effect on learning a foreign language that even the layman has long identified foreign speakers by the distortions they produce in a new language, and few ever escape detection, regardless of the number of years they have lived in the community. If exposure to acceptable native forms for years does not contaminate these foreign speakers into using English forms throughout, should we not give some consideration to the thesis that easy contamination is not "easy"?

We should realize more fully that we are dealing with deeply channeled habits which are not easily altered. Errors induced by transfer from the student's native language will not be influenced by a few incidental exposures without intent to learn. Incidental exposure to errors not of the student's own language type have no appreciable effect on his use of the foreign language. Students need not worry about the errors of their classmates and certainly should not attribute their own errors to them.

What the student can do is select a satisfactory informant or teacher-informant and the *best materials available*. This done, he should work to establish correct habits in the foreign language. His best learning will come from conscious effort to learn from the informant or teacher-informant. He can learn a foreign language anywhere, as long as he follows this program and realizes that the source of his errors is not his classmates but himself.

R.L.

## HAVE AS A FUNCTION WORD

CHARLES C. FRIES

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THE ENGLISH WORD *have* not only expresses the full word meaning "to possess," "to own," "to experience," etc.; it also appears in a variety of structures with other verbs, as the signal of certain meanings sometimes classed as "aspect." Of these meanings the one most usually described in the grammars is "completed action" indicated by *have (has, had)* together with a "past participle" form. There are, however, at least two others that need special attention for practical teaching. The following statement seeks to furnish, not a complete description of all the details of these uses, but a helpful outline of only the chief contrasts.

I. Each of the three "function word" meanings attaches to the word *have* in a particular construction which can be indicated in a brief formula.

II. The word *have* can appear in the same structure both as a function word and as a full word verb.

III. The word *have* can appear in several positions of various combinations of the structures shown in the formulas with a double structural use for a single *have*.

### I

#### Three formulas of constructions with *have* as a function word

(1) *have + to + "infinitive"* (or simple form of verb)  
expresses "necessity" or "obligation."

Examples are

The men *have to work* hard.

They *have to be* there before ten.

They *have to go* to the city.

Each pilgrim *had to tell* a story.

This meaning of "necessity" or "obligation" regularly attaches to *have* and *to* with this verb form only in the arrangement given in

the formula. If the order is shifted from "They *have to tell* a story" to "They *have a story to tell*" the meaning of *have* is usually that of one of the meanings of the full word, "to possess," etc.

(2) (a) *have + N<sup>1</sup> + "infinitive"* (or simple form of verb)  
expresses a "directive," a "causative."

Examples are

*They have their boy do* the actual work.

*They had a servant bring* the books.

*The manager had his clerks count* the tickets.

This meaning of a "causative" or "directive" regularly attaches to *have* in this construction only with the "unmarked" infinitive without the word *to*. With the word *to* before the infinitive the word *have*, as shown above, usually has some one of the full word meanings, "to possess," "to own," etc. Contrast, for example, the following pairs of sentences.

*The manager had his clerks count* the tickets.

*The manager had his clerks to count* the tickets.

*They have their boy do* the actual work.

*They have their boy to do* the actual work.

*They had a servant bring* the books.

*They had a servant to bring* the books.

(b) This meaning of a "causative" or "directive" does, however, also usually attach to *have* when the verb form following is a "past participle."

*have + N + "past participle"*

expresses a "directive" or "causative."

With the unmarked infinitive as in (a) the N is the performer of the act; with the past participle as in (b) the N is the goal or the receiver of the act.

Examples are

*They have a story told* each evening.

*The manager had the tickets counted* by his clerks.<sup>2</sup>

<sup>1</sup> In these formulas N represents any substantive, frequently a noun.

<sup>2</sup> To avoid complication I have not included examples of the much less frequent but older arrangement that indicates a completed action. Unless special other structural clues are present expressions with this arrangement are frequently ambiguous. In the example "The manager *had the tickets counted* when we arrived," the *had + N + pp.* may be formula 2(b) indicating that

They *had* the *books brought* by a servant.  
 They *have* the actual *work done* by their boy.

(3) have + "past participle"  
 expresses "completed action."

Examples are

The clerks *have counted* the slips.  
 Their boy *had done* the actual work.  
 They *have told* a story each evening.

This use of *have* is also limited to the particular arrangement shown in the formula. Contrast, for example, the following pairs of sentences:

They *have told* a story to the younger boys each evening.  
 They *have a story told* to the younger boys each evening.  
 The instructor *had scored* the tests by machine.  
 The instructor *had the tests scored* by machine.

The following sentences bring together the contrasts described above:

The instructor *had to score* his tests by a machine.  
 (*have* + *to* + infinitive expresses "necessity")

The instructor *had a machine score* his tests.  
 (*have* + *N* + infinitive expresses a "causative" with *N* as "performer")

The instructor *had a machine to score* his tests.

(*have* + *N* + *to* + infinitive, is not a function word use of *have* but has some of its full word meanings such as "possession," "ownership," etc.)

the manager "caused" the tickets to be counted when we arrived, or the *had* may indicate that he had completed the operation by that time. The latter is an arrangement and use that historically precedes the much more common arrangement "The manager *had counted* the tickets when we arrived."

Other examples of this older arrangement which are less ambiguous are  
 She *had her hand caught* in the machine.

He *had his leg broken* by a fall from the roof.

I have also not included any comment on a variation of meaning which results from a shift of intonation pattern and the introduction of pauses in such examples as "The manager *had* the tickets, *counted* by his clerks." It would have been more accurate and perhaps better protected against misinterpretation had I given all the examples in phonemic notation with the significant features of intonation and pause marked, but for a variety of reasons I felt that this outline might be more helpful in centering attention upon the chief contrasts with the examples as given here in conventional spelling.

The instructor *had* his *tests scored* by a machine.

(*have* + N + pp. expresses a "causative" with N as "goal" or "object.")

The instructor *had scored* his tests by a machine.

(*have* + pp. expresses "completed action.")

## II

### **Have in the same structure both as a function word and as a full word verb**

(1) *have* + *to* + *inf.* (necessity)

They *have to have* pencils.

The children all *have to have* a story to tell.

The men *have to have* work to do.

We *have to have* sufficient money for the trip.

The doorman *has to have* another uniform.

(2) *have* + N + *inf.* (causative)

The teachers *have the students have* their notebooks in their pockets.

They *had their clerks have* all the reward.

(3) *have* + pp. (completed action)

They *have had* their reward.

The instructor *has had* his degree for several years.

The boys *had had* their meeting early.

## III

### **Have in several positions of various combinations of the structures shown in the formulas with a double structural use for a single *have***

They *have to have the students pay* their own fares.

They *have had to have the students pay* their own fares.

They *have had to have the students have their parents send* the money.

They *have had to have the students have the money sent* by their parents.

In each of these instances of combinations of the three types of structure, there is at least one example of the word *have* with a double use. First, it operates as a function word with reference to the form following, and, second, it fulfills the part required of a full word verb in one of the formulas given above. For instance, in the

example "They have to *have* the students pay their own fares" the *have* following the word *to* operates as a full word verb would in relation to the first *have* to make the structure *have + to + inf.* But it also operates as a function word in relation to the following verb *pay* to make the structure *have + N + inf.*

They have to have the students pay.

In the second example "They *have had* to *have* the students pay their own fares" the first *have* is the function word of formula No. 3 (signaling completed action); the second *have*, in the form *had*, operates both as the past participle of any verb would in formula No. 3 and also as *have*, the function word, in formula No. 1; the third *have* operates both as the infinitive (simple form) of any verb would in formula No. 1, and also as the function word *have* in formula No. 2, with the N (students) plus the infinitive or simple form of the full verb *pay*.

They have had to have the students pay their own fares.

In similar fashion, in the third and fourth sentences, each *have* has a double structural use.

They have had to have the students have their parents send the money for their fares.

They have had to have the students have the money sent  
by their parents.

## ACCELERATING LITERACY BY PIECEMEAL DIGESTION OF THE ALPHABET

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*Summer Institute of Linguistics*

Often I am asked, "How do you go about writing a primer? What are the basic principles involved? We want to write a primer that the natives can use to teach each other, can you help us?" The following principles have been used to great advantage in writing primers in Mexico, Guatemala and Peru for phonemically written languages.

The reading lessons should be prepared with the thought of developing the mental processes of reading while using only a few symbols. In fact, the pupil will be able to read pages of material by the time he has gone half way through the primer and hence will have become quite accustomed to the mental gymnastics of reading even though he has been introduced to only half of the alphabet. The first lessons should be exceedingly simple so that the pupil can learn rapidly and feel that he is making progress. One should choose two or three concrete nouns of common usage that can be illustrated easily but they should be limited to from three to five phonemes (sometimes more if necessary). It is good to begin with letters of marked contrast and later when some reading ability has been developed one can introduce the slight contrasts. Thus it is better to avoid the use of *h*, *b* and *d*, and also *m* and *n* in the first lessons as the contrast is too slight. However, letters such as *l* and *m* are not confusing to the beginner.

In making the decision of which phonemes to start with, it is important to have not only those which are of most frequent occurrence in the concrete nouns that you want to use in your primer but also those for which the graphic representations are sufficiently different in form to make their separation easily recognizable. To discover which phonemes these are, make a list of 200 concrete nouns and several action verbs that you expect to use. Then record the number of times each letter of the alphabet appears in the graphic representation of these words. Next eliminate the letters that are

similar in appearance and of the remaining letters choose the three or four which appear most frequently for your first lesson, unless for some special reason you want to begin with nouns that call for other letters. New letters are introduced also according to the frequency of their usage as long as they are dissimilar and do not carry diacritical marks or for some other reason would be difficult to the beginner. In choosing words for the initial lessons, avoid those whose difference consists only in the order of phonemes, such as "sal" and "las" or "sol" and "los." Avoid minimal differences as in "sal" and "sol" in the first lessons, but later on minimal differences can be used to advantage as a teaching device. Each word should appear at least two or three times on the first page and be repeated once or twice on each of the next two pages, as well as in the review.

The pupil is taught to read by comparing one word with another. The teacher tells the pupil what the word says when it first appears but from then on, by the process of comparison rather than memorization, the pupil looks for and finds the same word where it is repeated on that page as well as on the following pages. The recognition of the individual phoneme symbol is developed or built up almost unconsciously so that the transfer from word recognition to letter recognition in the word is almost imperceptible. Try to use one or two phrases on the bottom of the page as soon as possible, formed from the words in the body of the lesson. Early in the primer a few verbs of action should be introduced so that sentences can be formed and the learner will be reading for meaning.

The second lesson should introduce one new word using the same phonemes as in lesson one. Thus this lesson will consist of the new word repeated at least once plus the words from the first lesson. The symbol for a new phoneme should be introduced at the rate of one every two lessons. Lesson three therefore will have one or two new words using a new phoneme as well as the old ones. Also each word or words occurring in the first two lessons will occur again on page three. Lesson four will have a new word but no new phonemes, etc. The pages however should not be crowded. Comparison would then be too hard. If two words are used on the first page six times each there will be only 12 words on the page. Subsequent pages except the reviews will have more words but in fewer occurrences

so as to keep the total number down to twelve until the pupil has become accustomed to having the "paper talk to him," and the page of reading material has ceased to be a jumbled maze but instead has become an assembly of recognizable friends.

Avoid if possible, until the latter half of the primer, the use of consonant or vowel clusters and letters that for one reason or another present special problems. Introduce systematically all the different types of syllables found in the language.

About every ten pages there should be a review of the words taught as well as a review of the phrases that have appeared on the bottom of the pages. Instead of having one large primer, it is best to divide it into three or four smaller sections. The pupil then has a greater sense of accomplishment as he goes from one book to another. At the back of each book it is good to list the vocabulary in the Indian language and the meaning in the trade language. Also list the phrases and sentences that have been introduced and give the translation into the trade language.

Begin the primer with rather large type, working down gradually to a size 14 point. Four or five different sizes are suggested so as to familiarize the pupil with the words as they appear under varied circumstances. Work in short stories as soon as possible and as often as possible. It can hardly be hoped however to write stories until at least half the alphabet has been introduced. With more primitive peoples, the use of stories to maintain interest is not as important as with American children. When the incentive to read has been instilled in an illiterate Indian, he finds a page full of words that present graphic objects to him out of his every day experience just as spellbinding as the American child finds a clever little story about John and Mary. The tremendous pedagogical value of forming and exercising the mental processes of reading with few letters more than offsets the impossibility of using stories during the early part of the primer. This is important to bear in mind, because our American primer writers are so handicapped by the non-phonetic orthography of English they have to depend a great deal on stories and pictures. There can be few other tricks to the trade. In preparing primers in phonemically written Indian languages they are apt to depend on the same devices not realizing fully that the phonemic

alphabets permit another and far more advantageous trick—the development of reading skill while keeping the task of learning new symbols at a minimum. The reading skill is developed prior to an amplitude of symbol recognition, or shall we say that the mental gymnastics of the art of getting a message from the printed paper are mastered before the pupil has to run the whole gauntlet of all the phonemes and their clusters.

When working with a tonal language, especially where the context will reveal tone without having to mark tone, or in any other case where the new words have to be in sentences to enable the natives to comprehend them, one should use frames. Another way is to use only one tone in the early lessons, or one pattern of tones (on each word).

At the end of the primer, list all the letters and their names giving both small and capital letters. List the punctuation marks also. Do not use capital letters prior to this.

To make the primer more attractive and interesting, one word on each page may be illustrated. The pupil is told that just as the picture calls to his mind a certain word, so also the characters written below the picture represent that word. He is going to learn to recognize the written "picture" just as rapidly as the real picture and with greater accuracy. The same illustrations will serve in making games, flashcards, etc.

Where the government is interested in substituting the national or trade language for the vernacular, it may be wise to make the primer bilingual. After some ten lessons in the vernacular, introduce two lessons in the trade language (always use ink of a different color for the trade language) using only letters that have already been introduced in the previous pages. Don't print the vernacular equivalents of the trade language words if other letters than the ones already introduced are required. If the words can be pictured, print a small picture above each trade language word to acquaint the monolingual pupil with its meaning. After all the letters of the vernacular alphabet have been introduced, it is probable that there will still remain several letters used in the trade language. These can be taught in a final section in which literal translations in the vernacular can now be printed. Some of these surplus letters may not be phonemic and if so they should be left for the last lessons espe-

cially if they are at variance with some of the phonemes taught in the vernacular.

In the Indian languages of Latin America there are generally words that have been borrowed from Spanish and worked over according to the phonetics and grammar of the Indian languages. In preparing a bilingual primer one is tempted to use these words as a stepping stone from the Indian to the Spanish or Portuguese. Experience has found however, that instead of simplifying the transfer, this use of borrowed words is actually confusing. In line with this it is well to remind oneself of what Dr. Charles C. Fries has written in his *Teaching and Learning English as a Foreign Language*: "Translation and 'word equivalents' which seem to save time at the beginning really cause delay in the long run and may if continued even set up such habits and confusions as to thwart any real control of the new language."<sup>1</sup>

"How do you present the first lesson?" This is extremely important. First of all do not mention the names of the letters or the sounds, but rather present the word as a whole. The following conversation illustrates how the teaching can be started.

Teacher: John, if you saw your friend Henry walking down the street you would recognize him, wouldn't you?

John: Sure I would.

Teacher: If you saw Henry in the next town would you still recognize him?

John: Yes.

Teacher (pointing to the first picture in the book): This is a picture of a dog and no matter where you see this picture it is always a dog, isn't it?

John: Yes.

Teacher (pointing to the word below the picture): This word also says dog no matter where you may find it. Let's pretend that this first page is Chicago and see how many times you can find our friend Mr. Dog in Chicago. (John proceeds to point out all the words that look exactly like the one under the picture and each time he finds the word he says its name, dog. The rows

<sup>1</sup> Charles C. Fries, *Teaching and Learning English as a Foreign Language*, University of Michigan Press, Ann Arbor, 1945, p. 6.

can be called "streets" and the pupil can look for the word dog on the streets as well as on the page. The teacher should show enthusiasm each time the pupil finds the word. This will encourage him greatly).

Teacher: That's wonderful John. Now let's turn the page and see if we can find our friend Mr. Dog in Evanston. (John proceeds to look for the word but if he points out the wrong word, the teacher should never tell him which one it is but rather go back to the first page and have him study the word again under the picture of dog. After he has it well fixed in his mind, he can look for it on the second page. The pupil then looks for all the words that say dog on the second page, saying the word each time he finds it. He will also look for the word on the third page, which is given the name of another well-known town nearby.)

The same procedure is used with the following words until the pupil gets the idea that each word represents an object with which he is familiar. Always have the pupil go through the process of contrasting one word with another until he finds the exact mate of the first word. Unconsciously through oft repeated comparison he builds up a relationship in his mind between symbol and sound.

Bright Indian children as well as adults have often learned to read their entire primer and even new material in one hundred hours. Sometimes they can learn to write and even get a good start at reading the trade language. Of course if the language is tonal or has a highly complex phonetic or syllabic structure, the problem is greater. Remember it is very important to have the pupils go through the process of comparing one word with another constantly. Furthermore, as soon as they master the first section it is well for them to try teaching beginners. One of the big advantages of this method is that anyone can teach it successfully if he follows the principles. He doesn't have to talk, but merely pronounce the new words the first time they appear and stop the pupil when he makes a mistake, though even then he doesn't tell him what the word says but takes him back to where it occurs the first time and reminds him of what it says. If the piecemeal presentation of the alphabet has been properly developed by the maker of the primer, the system will almost teach itself.

**FLASH CARDS AND GAMES USED TO SUPPLEMENT THE PRIMER**

*Flash Cards:* Prepare a set of 3" x 8" cards and print a concrete noun out of the primer on each card. The corresponding pictures to these words are placed on 8" x 10" cards with the word printed below the picture. Four or five of these picture cards are placed upright in front of the class and a student is given the corresponding word cards, shuffled so as not to be in the same order. He matches them by placing each word card in front of the proper picture card. Students will be able to read a word wherever they see it after they have matched it four or five times with flash cards. (Picture No. 1)

A variation of this drill can be made by printing each word on a small cardboard fish. In the nose of each fish is placed a clip or something that will cling to a magnet. The fish are placed out of sight in something that represents a pond and the pupils are invited to go fishing. A stick with a string suspending a magnet in the place of a hook takes the place of a fishing pole. Each pupil gets a turn to fish and he is to place the fish he catches before the proper picture card and pronounce it as he does so. (Pictures 2 and 3)

*Word Parchesi* is another game which has proven very useful in literacy work. Make a parchesi board with one of the primer words printed on each space except for occasional spaces that will be colored differently, some red and some green. These will be left blank. Each player has a counter and the number of spaces he can move his counter forward is determined by using a spinner which bears the numbers from one to six. If the number four comes up, for instance, that player moves his counter forward four spaces and reads the word of the square it lands on. If he reads it wrong (the other players act as judges), or cannot read it, he must move his counter back where it was and wait for his next turn. Should the counter land in one of the red or green spaces, he moves according to the following rules: red, lose next turn; green, take an extra turn. If the pupils have ever been in a large city they can be reminded that a red light means "stop" and a green one "go." The player reaching the goal first is the winner. Two to six players may enjoy this game at a time. In the Aymara language of Peru, the first 33 words of the primer were used in making up this game. When the students had mastered these, they were given another board using the next 33 words etc. (Picture 4 shows the first board in Aymara.)

*Authors:* Make from 12 to 24 sets (depending on the number of players) of 3 cards each. Each of the 3 cards in a set must have the same word printed on it, but one will have the picture of the word as well. The game is played like authors, with six of the shuffled cards dealt to each player and the remainder placed face downward on the table as a bone pile. Each player in turn asks a player of his choice for a certain word that he wants to help him complete a set. If the one asked has it, he must give it up and the player gets another turn. If he does not have the card asked for, he tells the player to go to the bone pile, from which the player may draw the top card only. Each time a set is completed by a player, it is laid on the table face up. The final high score goes to the one with the largest number of completed sets. (Picture No. 5).

*Word Lotto:* Draw 25 squares on each of four pieces of cardboard. Each cardboard may have a different colored border. Print the first 25 words of the primer, or 25 other words with which the players are fairly familiar, on each of the cards, one word to each square but in a different order on each of the cards, making sure that no two rows are alike. Then each one of the same 25 words should be printed separately on 25 little word cards the same size as the squares on the big cards. Eighty to a hundred small pieces of colored paper or kernels of corn complete the equipment for playing this game. To play word lotto, each of the four players is given one of the large cards. The 25 small word cards are placed face downward in a pile at the center of the table. One of the players who functions as the caller chooses a word from the pile of word cards in the center of the table, reads it out loud, and then places it in the proper square of his large card. Each player meanwhile locates the same word on his card and covers it with a kernel of corn or a colored piece of paper. This continues until someone completely covers a row of 5 words in any direction. He calls "lotto" and becomes the winner. After the winner checks with the caller to make sure he hasn't made a mistake, all players exchange cards and the winner becomes the new caller. (Picture No. 6)

Other games using words from the primer can be devised if desired. Old maid and pit (using the same cards as for authors), and flash cards on a flannelgraph have been tried with success. The flannelgraph is excellent too, later on, for drill in building up words

from syllables so as to make the pupil more syllable conscious. Separate letters can be used as well. In introducing games it is important that they be started with adults. If first started with children, the adults of the community are likely not to care to enter into the games. These games actually teach while the pupil plays and are used best when the teacher is busy with other pupils or when the pupils are weary.



1. Flash Cards 4. V.

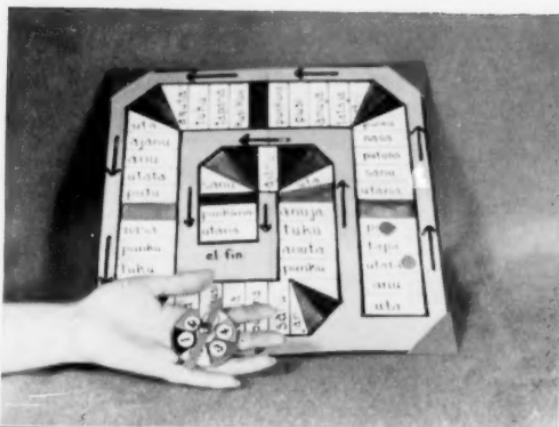
2. Fishing Game



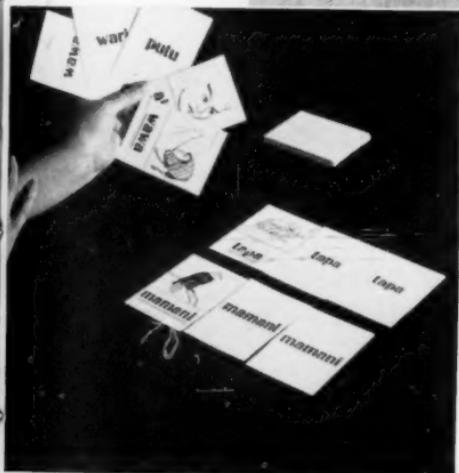
3. Fishing Game 6. V.



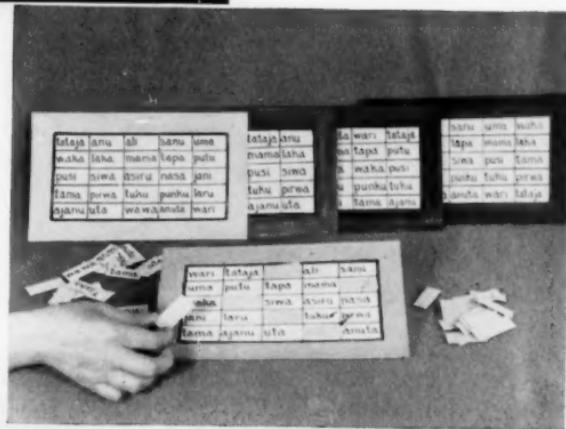
## Cards | 4. Word Parchesi



## 5. Authors



### Game 6. Word Lotto



## TEACHING GENERAL AMERICAN *r* TO SPANISH-SPEAKING STUDENTS

ROBERT LADO  
*University of Michigan*

**S**PANISH SPEAKERS habitually use a flapped or trilled *r* in learning English, because Spanish has a flapped and a trilled *r* and does not have an untrilled *r* such as that of General American. The use of Spanish *r* in English has been considered only a matter of "accent," which did not affect meaning. The teaching of untrilled *r*, as a result, has often been postponed until other sounds which could change the meaning of words have been taught. In other words, pronunciation of a Spanish *r* in English has been considered a phonetic substitution which does not affect meaning and which can therefore be overlooked until phonemic substitutions, which do affect meaning, have been overcome.

Flapped Spanish *r*, however, is confused by Spanish speakers with unaspirated *t* between vowels in rapid speech. *What is he?* is understood as *Where is he?* Since the vowels in *what* and *where* are very similar in rapid speech, the only remaining clue for the identification of these two words is the unaspirated *t* of *what* as contrasted with the untrilled *r* of *where*. Spanish speakers confuse these clues. This confusion can be verified easily and repeatedly with any group of beginning Spanish-speaking students by asking them to give one of two responses, *He is a doctor* or *He is here*, to the questions, *What is he?* and *Where is he?* A number of students will answer *He is here* when asked *What is he?* thus showing that they heard *Where is he?*

This confusion will obviously occur wherever unaspirated *t* occurs, and although the meaning may be clarified by other sounds and clues it is nevertheless a problem involving change of meaning (a phonemic problem) and should therefore be coped with early in the teaching of English as a foreign language. The main purpose of this paper, however, is to present a useful technique in the teaching of untrilled *r* to Spanish-speaking students learning English. The technique will prove helpful whether *r* is taught early or late in the course.

Imitation of the teacher-informant's pronunciation of a number of words containing *r* in various positions serves to launch the lesson quickly. This procedure allows the students to gain as much as possible from this simple and direct approach and will just as simply and directly reveal to the teacher what his students can and cannot do with untrilled *r*. Imitation alone, however, will seldom achieve satisfactory production of *r* in the various positions where it appears in English.

The technique which was found most successful at this point is as follows: (1) The teacher tells the student to pronounce a prolonged Spanish trilled *r*, which he can pronounce of course without difficulty. (2) He is asked to pronounce it again with the tip of the tongue farther back on the palate. (3) The teacher pronounces the sustained trilled *r* to encourage and guide the student. (4) To help demonstrate the position of the tongue the teacher holds out a hand with palm upward and fingers bent slightly back. (5) The student is asked to pronounce the same trilled *r* bending the tongue farther back at every try until—presto—out comes an untrilled *r* often to the pleasant surprise of the student himself, who has been struggling with the problem without success. It is sometimes helpful to point out to the student that there is no contact or vibration between the tip of the tongue and the palate.

When the student has produced this sound, he will in turn hear it more clearly and will be able to imitate it better. Simple imitation of words such as *read, rat, red*, which begin with *r* will provide needed practice. Oral pattern practice exercises of the substitution type and of other types will be needed to gradually fix the production of the new sound as an automatic habit.

Production of words and phrases containing *r* between vowels, e.g., *around, very, Mary*, will now be possible through simple imitation, with reminders to bend the tongue back and avoid contact and vibration. Words and phrases with *r*, e.g., *there, near, far, where, car*, can be produced next in the same manner.

The teacher then introduces *r* following a consonant, leaving the *tr, dr*, clusters for the end of the lesson. Extremely slow and prolonged pronunciation of words such as *group, president, great* is imitated by the students. Those having much difficulty may attempt to imitate *p-r-r-r . . . g-r-r-r . . .* and gradually glide into a vowel, *a*,

thus saying p-r-r-r-a, g-r-r-r-a. When they succeed, they should step up the speed until it is normal. On speeding to normal pronunciation, however, they will often revert to the flapped *r*. Ever so patiently and cheerfully the teacher must start them again until they succeed. They usually do in one class period, although the establishment of the new *r* as an automatic habit will require repeated follow-up practice. Words with *tr*, *dr*, e.g., *tree*, *try*, *dry*, *drive*, are practiced the same as the above with the expectation that they will be more difficult to pronounce satisfactorily.

The students will by now be able to produce General American *r* when their attention is directed primarily to the pronunciation of the sound itself. It is to be expected, however, that as they engage in free conversation and concentrate on the expression of their thoughts and feelings they will revert to the flapped and trilled *r*'s which they can produce automatically. Practices which begin with full attention on the *r* and will gradually draw attention away from it will now be needed to establish a habit that will operate in free conversation. One such practice follows:

Teacher: Where are your brothers?  
Teacher: My brothers are here.  
Teacher to Student A: Where are your brothers?  
Student A: My brothers are here.  
Teacher: Where are your problems?  
Student B: My problems are here.  
Teacher: Where are the trees?  
Student C: The trees are here.  
Teacher: Where are your friends?  
Student D: My friends are here.  
Teacher: Where are the doctors?  
Student E: The doctors are here.  
Teacher: Where are the players?  
Student F: The players are here.  
Teacher: Where are the representatives?  
Student G: The representatives are here.  
Teacher: Where are the refrigerators?  
Student H: The refrigerators are here.  
Teacher: Where are the razor blades?  
Student I: The razor blades are here.

Memorization of a tongue twister based on *r* will lighten the drill toward the end of the lesson. Following are samples, but the teacher may prepare one that will mean more to the particular class involved.

Around the rough and rugged rocks the ragged rascal ran.  
Her brother tried to remember how to pronounce General  
American *r*.

I remember the trees on the shore of the river.

The teacher may at any time during the lesson use General American *r* in Spanish *r* tongue twisters; e.g., *El perro de San Roque está sin rabo porque San Roque se lo ha cortado*, or *Erre con erre, cigarro*, etc. This rendition will bring home to the students the violent distortion of their language wrought by the simple substitution of one—only one—strange phoneme. They will then better imagine what they do to English when they use Spanish *r* in it. They will then see the point in working on that one sound until it is mastered, since its mastery will improve their English on every one of the innumerable occasions in which that sound occurs.

## A STRUCTURAL APPROACH TO THE ANALYSIS OF SPANISH INTONATION

ANN ANTHONY  
*University of Michigan*

VERY LITTLE has been done with a phonemic or structural analysis of Spanish intonation.<sup>1</sup> A knowledge of the significant levels of pitch and intonation contours of Spanish could be an important tool in teaching Spanish or in teaching English to students with a Spanish language background. The goal of this brief paper is to indicate the lines along which a structural analysis might proceed. It represents only a small part of a larger investigation which I hope to complete in the future. I am grateful to my informant, Miss Ana Castillo, from Barquisimeto, Venezuela, for her cooperation in furnishing the oral material for this study.<sup>2</sup> Many of the conclusions must necessarily be tentative until investigation has been made of all types of utterances in the language. The factor of dialect differences must also be kept in mind. A superficial check of the intonation of several speakers from Caracas showed similar patterns, somewhat differently distributed. It is hoped, however, that the material to be presented will bring to light some characteristics of Spanish intonation typical of the language as a whole.

Intonation may be said to be the melody or the music given to spoken language. Professor Kenneth L. Pike remarks, "The changes of pitch which occur within a sentence are not haphazard variation. In each language . . . the use of pitch fluctuation tends to become semi-standardized, or formalized, so that all speakers of the language use basic pitch sequences in similar ways under similar circumstances. These abstracted pitch sentence melodies may be called intonation contours."<sup>3</sup>

<sup>1</sup> There is some excellent material by Navarro Tomás in his *Manual de Entonación Española* (Hispanic Institute in the United States, New York, 1944.) but it is written from a phonetic, rather than a phonemic or structural standpoint.

<sup>2</sup> Miss Castillo at the present time is a student of English at the English Language Institute of the University of Michigan.

<sup>3</sup> Kenneth L. Pike, *Intonation of American English*, University of Michigan Press, Ann Arbor, 1947, page 20.

Intonation lends shades of meaning over and above the lexical meaning of an utterance. The temporary meaning given by intonation is determined by the speaker's attitude.

As spoken by this informant, Spanish has four distinctive levels of pitch. This conclusion was arrived at after considerable study of Sound-Scriber and phonetic symbol transcriptions of the oral material given by the informant. Examples from this material will be cited throughout the paper. The four pitch levels will be represented by numbers from 1, indicating the highest level, to 4, indicating the lowest. An abrupt fall or rise in pitch between syllables will be indicated by a number under the syllable first affected by the change in pitch. All succeeding syllables which are unmarked have the same pitch level as the preceding marked syllable:

*Pero ;qué 'día tan maravi'lloso!*

3                    2 3                    1 4

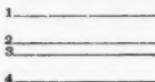
A glide up or down within a syllable will be shown by two adjacent numbers beneath the syllable, indicating the pitch at the start and the end of the glide:

no  
24

Sentence stress will be indicated by ' before the syllable receiving the stress. An approximate English translation will be given for each example. All of the examples to be used were heard or elicited and carefully checked by building up situations in which the desired attitude or emotion would be present. In no case was a form used which was spoken only in isolation or out of context.

Four levels are necessary for a complete description of the differences of meaning of the intonation in the material studied. It is significant that four levels are necessary in the description of English intonation also. In our study of Spanish we began by postulating five distinct levels, but further study showed four to be enough. Fewer than four levels would leave unexplained some intonation changes with their accompanying changes of meaning. More than four levels resulted in an unnecessarily over-complicated description with some levels not involving distinctions of meaning. The four levels of pitch are not absolute levels. Instead, they are relative, with the distances between levels fluctuating. The informant's speech

shows the intervals between the four levels to be somewhat different. Levels 2 and 3 seem to be closer in pitch than any other two successive levels. In abstraction, the four levels might be represented thus:



{ It would be necessary to examine the intonation of many other speakers of Spanish, in different geographic locations and from different social groups, in order to determine whether this distribution of levels is universal or merely a personal or regional characteristic.

We began by transcribing the intonation of numerous questions of varying types, some with interrogatives, others without, some with inverted word order, others with the normal word order of statements. From this material we found that a great number of examples had a similar up-curve from 4 to 1 beginning on the syllable receiving the last sentence stress. The earlier parts of the questions, that is, before the last sentence stress, varied somewhat, but the final 4-1 rise remained constant.<sup>4</sup> This general type of contour, then, in the informant's speech, is the normal, matter-of-fact question pattern, regardless of the grammatical structure involved. Almost all deviations from this intonation pattern, as will be shown, involve some specialized meaning or indicate a particular emotional attitude of the speaker which would not be present in a matter-of-fact question. A number of examples of this normal question pattern follow:

With interrogative:

<i>¿Por 'qué me lla'maste?</i>	(Why did you call me?)
<i>¿Dónde 'vives?</i>	(Where do you live?)
<i>¿Dónde has es'tado?</i>	(Where have you been?)
<i>¿Dónde está el 'libro?</i>	(Where is the book?)
<i>¿Qué estás ha'ciendo?</i>	(What are you doing?)

<sup>4</sup> Compare the final 3-2 and 4-2 contours of the questions in English. See Charles C. Fries, *An Intensive Course in English for Latin-American Students*, Volume I, University of Michigan Press, Ann Arbor, Michigan, 1944, p. 106.

*¿Qué estás estudiando?*

(What are you studying?)

Without interrogative:

*¿Tú vas a casa?*

(Are you going home?)

*¿Estás cansada?*

(Are you tired?)

*¿Llegó el correo?*

(Did the mail come?)

*¿Es el quince?*

(Is it the fifteenth?)

*¿Recibiste una carta?*

(Did you receive a letter?)

*¿Ya hiciste las lecciones?*

(Did you do the lessons yet?)

*¿Llegó tu madre?*

(Did your mother arrive?)

*¿Te gusta el café?*

(Do you like the coffee?)

*¿Nació Ud. en Detroit?*

(Were you born in Detroit?)

A very few exceptions to this pattern were found for questions of this type. These exceptions were:

*¿Dónde vives?*

(Where do you live?)

*¿Dónde has estado?*

(Where have you been?)

*¿Cómo se dice esta palabra?*

(How do you say this word?)

*¿Qué es esto?*

(What is this?)

*¿Cómo le gusta?*

(How do you like it?)

The first two examples in the list immediately above were arrived at by asking the informant, "How does this sound to you?" They are, it will be noticed, identical to questions given in the list with the

normal up-curve, with only the intonation changed. The informant said that *¿Dónde 'vives?* with the 2-4 falling contour sounded like a spoiled child, accustomed always to having what she wanted. *¿Dónde has es'tado?* with the 2-4 falling contour sounded like "a woman who henpecks her husband." Both of these reactions suggested an aggressive attitude, expressed by the intonation pattern alone.

When we were recording some of this material on Sound-Scriber discs, the informant pronounced the third question

*¿Cómo se dice esta pa'labra?*

Later, after listening to the recording, she wished to change it to

*¿Cómo se dice esta pa'labra?*

She remarked that if one were to use the first form (with the 2-4 falling contour), it would sound impolite or abrupt.

The last two exceptions are not so easily explained. *¿Qué es 'esto?* with the 2-4 falling contour seemed to be interchangeable with the same question with the 4-1 rising contour without a difference in meaning or attitude. *¿'Cómo le 'gusta?* with the 2-4 falling contour occurred as the normal intonation for that question. This final 2-4 fall beginning with the last sentence stress might be used for short, formalized questions, which, through frequent use, acquire a fairly fixed intonation. However, this problem must be investigated further before any definite conclusion can be reached. It is important to notice that in some cases the 2-4 final contour substituted for the normal 4-1 rise adds a connotation of aggressiveness, abruptness, or impoliteness to the question.

It was pointed out earlier that questions with a 4-1 final rise are normal, matter-of-fact questions. Some of these same questions, however, appear with a final 2-4 falling contour when the speaker expects the listener to agree with him. The speaker expects a particular affirmative or negative response. (Negative questions expect negative responses; affirmative questions expect affirmative responses.) This type of question, both negative and affirmative, may be followed by *¿no?* or *¿verdad?*<sup>5</sup> For example, we saw that *Tú*

<sup>5</sup> Questions of this type in Spanish can be compared with attached questions in English, such as He's <sup>3</sup>'ready, <sup>2</sup>'isn't he? See Pike, op. cit., p. 58.

*vas a 'casa?* with 4-1 rising contour was the normal question. The use of a 2-4 fall instead of the final rise indicates that the speaker is expecting an affirmative answer. *¿Tú vas a 'casa?* with a 2-4 fall expects *Si, voy a casa* (Yes, I am going home.), although that answer may or may not be forthcoming. Other examples of the same type follow:

*¿Tu esposo está aquí?* (Is your husband here?)

expects *Si. Está aquí.* (Yes. He is here.)

*Tú no vives a'quí?* (You don't live here, do you?)

expects *No. No vivo aquí.* (No, I don't live here.)

*Na'ciste en De'troit? (Were you born in Detroit?)*

expects *Si En Detroit*. (Yes In Detroit.)

*No tienes ningún 'niño'? (You don't have any children, do you?)*

expects *No*. *No tengo*. (No, I don't have any.)

An element of surprise seems to be added to the foregoing questions by changing the final 2-4 contour to 1-4. That is:

*¿Tú vas a 'casa?* becomes *¿Tú vas a 'casa?*

*¿Tú no vives a'quí?* becomes *¿Tú no vives a'quí?*

*¿Tu es'poso está a'quí* becomes *¿Tu es'poso está a'qui?*

In these examples level 1 can vary considerably, depending on the degree of surprise. All variations denoting surprise are higher than level 2. Since no basic change in meaning is shown, but rather various grades of the same meaning, these levels denoting surprise are variants of level 1. No extra distinctive level or levels are necessary to describe them.<sup>6</sup>

<sup>6</sup> It should also be stated here that level 1 of a falling curve seems to be phonetically somewhat higher than the level 1 of a 4-1 rise in the normal question pattern. However, both are higher than level 2, and they never occur in distinctive contrast. They are therefore variants of the same phonemic level, conditioned by the type of intonation contours of which they are a part.

Another type of question is one in which emphasis is placed upon a particular word in order to contrast it with another part of the utterance. This emphasis is achieved by a 1-4 contour, as was surprise in the questions in the preceding list. A question of this type differs in intonation from the normal question as shown by the following examples:

Normal:  $\text{¿}^1\text{Qué estás estu}'diando?$  (What are you studying?)

Emphatic Contrast:

$^1\text{Sé que estás en Ann }^1\text{Arbor, pero } \text{¿}^3\text{qué estás estu}'diando?^4$

(I know that you are in Ann Arbor, but what are you studying?)

Normal:  $\text{¿}^1\text{Cuál es tu direc}'ción?$  (What is your address?)

Emphatic Contrast:

$^1\text{Yo }^2\text{se donde }^3\text{vives, pero } \text{¿}^2\text{cuál es tu direc}'ción?^4$

(I know where you live, but what is your address?)

Normal:  $\text{¿}^1\text{Cuándo llegaste a Ann }^1\text{Arbor?}$  (When did you

arrive in Ann Arbor?)

Emphatic Contrast:

$^1\text{Yo }^2\text{sé cuando llegaste a los Estados U}'nidos, pero$

$\text{¿}^1\text{cuándo llegaste a Ann }^1\text{Arbor?}$

(I know when you arrived in the United States, but when did you arrive in Ann Arbor?)

It should not be assumed that the intonation patterns which have been discussed here occur exclusively with questions. The same falling and rising contours occur with other types of utterances. Level 1 is used throughout the language to connote surprise or strong emphasis. The attitude of the speaker, not the grammatical structure of the utterance, determines the intonation.

This study represents only the beginning of a structural or phonemic analysis of Spanish intonation. Many problems are left unsolved; many questions remain unanswered. Numerous contours

have not been described. Factors such as length, stress, and rhythm, all of which affect intonation, remain to be investigated. For teachers of Spanish or for those who teach other languages to native Spanish speakers, a complete analysis of all these factors would contribute greatly toward effective language teaching.

## ANNOUNCEMENTS AND NOTES

The FAR EASTERN AND RUSSIAN LANGUAGE SCHOOL, University Extension, University of California, Berkeley 4, California, offers intensive programs in Chinese, Japanese, Korean, and Russian. This year's program consists of three terms: a summer term of 12 weeks beginning June 21, 1948, a fall term of 15 weeks beginning September 20, 1948, and a spring term of 15 weeks beginning February 14, 1949.

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During the summer session of 1948, July 3 to August 14, Mills College, Oakland 13, California, offers the following programs:

CASA PANAMERICANA offers the opportunity of a graded study of the Spanish language, together with advanced courses on various aspects of the culture of the Latin-American countries and peoples. Faculty and students reside together. The language of the house is Spanish.

LA MAISON FRANÇAISE presents the opportunity to live in a French atmosphere, to acquire fluency in speaking French, and to pursue undergraduate and graduate studies under the direction of native French scholars.

The ENGLISH LANGUAGE INSTITUTE offers a program with a three fold purpose: (1) to provide intensive instruction in English to visiting students, (2) to improve the methodology of foreign teachers of English and (3) to train citizens of the United States in a scientific method of teaching English as a foreign language.

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We have received announcements of other programs in English language for persons whose native language is not English, as follows:

A Course in English for Latin Americans is being offered by the Division of Latin American Relations of Louisiana State University, Baton Rouge, Louisiana, from July 21 to August 31, 1948.

The English Language Institute of Bucknell University, Lewisburg, Pennsylvania, is in session from July 10 to September 4, 1948.

The English Language Institute, Queens College, Flushing, New York, presents both full time and part time programs on a year around basis. The summer session of twelve weeks began on June 1, 1948.

The Wellesley Institute for Foreign Students, Wellesley College, Wellesley 81, Massachusetts, is in session from July 29 to September 11, 1948.

The summer session of Teachers College, Columbia University, New York City, offers a number of English language courses both for foreign students and for teachers of English as a foreign language.

The Orientation Center, Wilson Teachers College, 11th and Harvard Sts., N.W., Washington 9, D.C. conducts a year around course in English for foreign students.

## REVIEWS

*The American College Dictionary.* Edited by CLARENCE L. BARNHART. New York: Random House, 1947. xl + 1432 pp.

For years the abridged dictionaries published by the Merriam-Webster Company have enjoyed unquestioned primacy in the secondary school and college fields. The joint publication by Random House and Harpers of the *American College Dictionary*, edited by Clarence L. Barnhart, marks the appearance of a worthy competitor, and the name of Webster may cease, henceforth, to exercise its century-old magic in the face of some of the unquestioned merits of the newer publication.

For one thing, the *American College Dictionary* is the product of an extremely able editor who, in turn, had the assistance of a first-rate advisory committee. Clarence Barnhart combines a sound linguistic training with wide experience in practical lexicography acquired on the Thorndike dictionaries and in government service during the war. The advisory board, consisting of Professors Bloomfield, Fries, Greet, Lorge, and Malone, could scarcely have been matched for scholarly eminence and ability.

Naturally enough the finished work reflects the scholarship and experience of the editor, staff, and board. The prefaces consist of a series of admirable short essays on various aspects of the English language, written by the members of the advisory board and two other distinguished Anglicists, Miles Hanley and Allen Walker Read. The words of the dictionary—over 200,000 in number—were scientifically selected on the basis of the Thorndike-Lorge semantic count. The synonymy likewise demonstrates an advance over previous dictionary treatments in that the synonyms are referred to particular meanings of the words.

Whereas the Webster practice generally is to place the definitions of any one word in the order of their historical development, the *American College Dictionary* places what it calls the central meaning (usually also the commonest) first, and then arranges various peripheral senses according to a fixed scheme. Both practices have their advantages and their disadvantages. The Webster practice enables the reader to arrive at a notion of the semantic development of a

word he is consulting the dictionary for; the *ACD* scheme centers its attention upon giving a portrait of the word as it is used today in its totality of meaning.

In its treatment of pronunciation the *American College Dictionary* effects a compromise with scientific linguistic practice in that it attempts what is virtually a phonemic alphabet, although the symbols, except for the schwa, are the letters of the conventional alphabet with the diacritics long-hallowed by the Webster lexicographical tradition. Without question the schwa, though not an innovation in a commercial dictionary, is to be welcomed for its healthful psychological effect. It is difficult to understand, however, why an alphabet so nearly phonemic as this should include a special symbol for the stressed vowel in *careful*, definitely only a conditioned variant.

Despite the generally excellent treatment of pronunciation, the lack of a detailed discussion of each symbol or of the phoneme it represents undoubtedly weakens the *American College Dictionary*. The prefaces to the pronunciation sections of the Webster dictionaries are among the most comprehensive and precise treatments of English pronunciation to be found anywhere, and in them the Webster editors are able not only to portray the extent of variation in the pronunciation of English sounds but to emphasize the elastic significance of their symbols. It is unfortunate that a dictionary so excellent in every way as the *ACD* falls short here. This, however, is but one flaw in an otherwise excellent work.

Albert H. Marckwardt

#### PUBLICATIONS RECEIVED

This list constitutes acknowledgment for all publications received by *Language Learning* for the past three quarters. As space permits, reviews will be printed of those publications which make special contributions to the application of the principles and results of scientific language study to the practical problems of teaching and learning languages.

*The American College Dictionary*. Edited by Clarence L. Barnhart. New York: Random House, 1947. xl + 1432 pp.

*Essentials of Russian*. By A. v. Gronicka and H. Zhemchuzhnaya-Bates. New York: Prentice-Hall, 1948. xii + 327 pp.

*German*. By Helmut Rehder and W. F. Twaddell. New York: Henry Holt & Co., 1947. xii + 327 pp.

*German Area Readings, 1. The Natural Setting.* By Helmut Rehder and W. F. Twaddell. New York: Henry Holt & Co., 1947. ix + 173 + xliv pp.  
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E. A.

#### READERS' EXCHANGE

Dear Sirs:

. . . Of especial interest to me is the article in the Jan. issue on The Importance of the Native Language in Foreign Language Learning.

There is an item not mentioned which I found also necessary to consider when I was teaching English to Spanish-background students in New Mexico . . .

I had foreseen the particular difficulties mentioned in this article and was prepared to drill on these. But I had not expected any trouble with the English *ch* sound. My students all pronounced this *sh* . . .

Braintree, Mass.

Yours truly,  
 Helen S. Eaton

[Professor Albert H. Marckwardt found the same difficulty and has treated the problem in "An Experiment in Aural Perception," *English Journal*, 33:213-4, April, 1944. We quote:

"The explanation undoubtedly lies in the difference in the way [tʃ] is pronounced in the two languages . . .

"It would seem, therefore, that the slower release of the articulating organs in English throws the emphasis upon the second or [ʃ] element of the sound, at least to the Latin-American listener, and that he tends to hear it as *sh*."] ]

Dear Sirs:

. . . We are very much interested in your new journal *Language Learning* and are hoping that some of our staff may be able to contribute something from time to time. There can be no doubt that this journal will play an increasingly important role in the rapidly developing field of applied linguistics.

University of California  
Berkeley, California

Yours truly,  
Mary R. Haas

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Dear Sirs:

The second issue came lately. I liked it . . . but less than the first. *Twelve* pages devoted to Japanese is too much to my mind, when the number of pages is thus limited. Don't you agree with me?

Université Saint-Joseph  
N.-B., Canada

Yours truly,  
Léopold Taillon

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Dear Sirs:

. . . May I suggest more short articles describing specific techniques or procedures for the teaching of certain structures or phonemes of English. Teachers of English in Latin America need simple step-by-step explanations of how to teach.

As perhaps 98% of the foreign language final and college entrance examinations in Latin America consist of the translation of sentences from English to Spanish and vice versa, and as most classroom teaching aims to prepare students for this type of examination, an article giving modern views on translation may not be amiss . . .

Inter-American Educational Foundation, Inc.  
Lima, Peru

Yours truly,  
Charles Michalski

[*Language Learning* endorses Mr. Michalski's suggestions and will welcome contributions of the sort he mentions. We plan to treat the problem of translation in a special article in an early issue.]

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